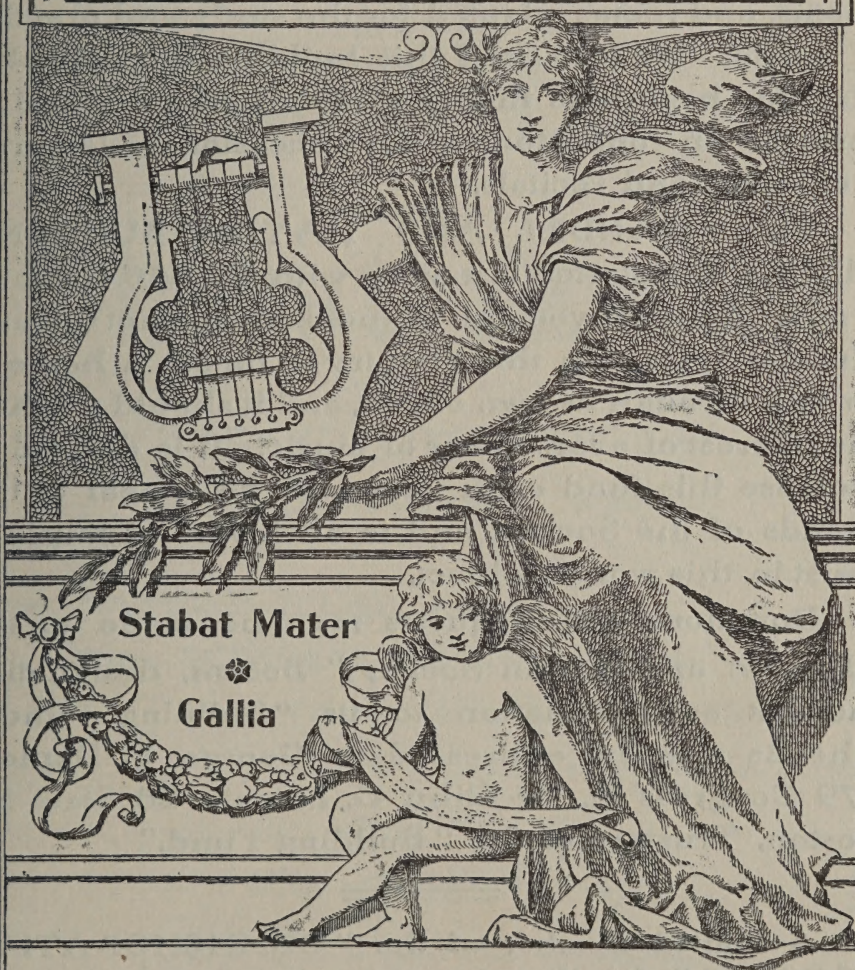


# HANDEL and HAYDN SOCIETY



Stabat Mater

Gallia

BOSTON SYMPHONY HALL

—♦♦♦♦♦ MARCH 8, 1903 ♦♦♦♦♦



# HANDEL *and* HAYDN SOCIETY

*Founded 1815.      Incorporated 1816*

Our Society has nearly completed its 88th year and has no home of its own. The necessity for a building which will contain a hall suitable for our rehearsals has become greater each year. We also need a room for our large musical library, committee-rooms, and rooms adapted for the study and practice of music. We also need this building to establish a class for beginners in the study of oratorio, and to furnish an opportunity for occasional lectures, musicales, and recitals.

The "HANDEL AND HAYDN BUILDING FUND" was started last year with \$2555.03 to its credit. This movement is the first attempt of any Musical Society in this country to obtain a home of its own through its own efforts, and it should awaken the interest of every lover of music. It is desired to increase this fund each year and we appeal to the friends of the Society and to all lovers of music to assist in this worthy object.

Donations and bequests may be made to the "Handel and Haydn Society," Boston, designating the gift as a donation to its "Building Fund.", Checks may be addressed to George F. Daniels 279 Congress St., or Elihu G. Loomis, 28 State St., Boston, Trustees of the "Building Fund."

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A limited number of the "COMMEMORATIVE RECORDS" distributed to the patrons of this concert have been bound in an extra fine binding and can be had, at \$2.00 a copy, by addressing "Handel and Haydn Society," Box 1847, Boston P. O.

EIGHTY-EIGHTH SEASON  
SEVEN HUNDRED AND THIRTY-EIGHTH CONCERT

Sunday Evening  
March Eighth, 1903  
at 7.30

GOUNOD'S

# Gallia

ROSSINI'S

# Stabat Mater

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MR. EMIL MOLLENHAUER, *Conductor*

Mr. H. G. TUCKER, *Organist*

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Mme. KATHRIN HILKE, *Soprano*

Mme. SCHUMANN-HEINK, *Contralto*

Sig. THOMAS SALIGNAC, *Tenor*

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With a Full Orchestra

MR. OTTO ROTH, *Principal*

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*Chickering Pianos used exclusively by the Handel and Haydn Society*



## CHARLES FRANÇOIS GOUNOD

BORN AT PARIS, JUNE 17, 1818.

DIED AT PARIS, OCTOBER 18, 1893.

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### GALLIA

"Gallia," so called from the ancient Latin name of France, was composed by Charles Gounod at the close of the Franco-Prussian war, when his country was conquered by the Germans, and his beloved Paris was in the hands of the invader. He could find no words better suited to express the depths of his feeling than those of the mournful prophet.

This is the second performance of the work by the Handel and Haydn Society.

#### CHORUS.

Solitary lieth the city, she that was full of people!  
How is she widowed! she that was great among nations,  
Princess among the provinces, how is she put under tribute!  
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her,

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#### SOPRANO SOLO AND CHORUS.

Zion's ways do languish, none come to her solemn feasts:

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are afflicted and she is in bitterness.

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Behold, and see if there be any sorrow that is like unto my sorrow;  
Now behold, O Lord, look Thou on my affliction;  
See the foe hath magnified himself.

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Jerusalem, Jerusalem, O turn thee to the Lord thy God,  
O turn thee, O turn thee unto thy God.

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#### SOLO

Grand Aria from Titus . . . . . *Mozart*

*MME. SCHUMANN-HEINK*

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Aria, --- Panis Angelicus . . . . . *Cæsar Franck*

*SIG. SALIGNAC*

#### SOLO

The Laborer's Aria from the Seasons . . . . . *Haydn*

*M. JOURNET*

---

..... Intermission of ten minutes .....

## GIOACHINO ANTONIO ROSSINI

BORN AT PESARO, FEBRUARY 29, 1792

DIED AT PARIS, NOVEMBER 13, 1869

# STABAT MATER

HYMN written by JACOBUS DE BENEDICTIS, 1268. English version by General JOHN A. DIX, 1867  
Music composed, 1832 and 1841. Produced at Paris, 1842. Twenty-ninth performance  
by the Handel and Haydn Society. First time, February 26, 1843, at the Melodeon.

INTRODUCTION. *Andantino Moderato.*

CHORUS. QUARTET.

STABAT MATER dolorosa  
Juxta crucem lacrimosa,  
Dum pendebat Filius.

NEAR THE CROSS the Saviour bearing  
Stood the Mother lone, despairing,  
Bitter tears down falling fast.

AIR. *Tenor.*

CUJUS ANIMAM gementem,  
Contristantem et dolentem,  
Pertransivit gladius.

WEARIED was her heart with grieving,  
Worn her breast with sorrow heaving,  
Through her soul the sword had passed.

O! quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!  
Quæ mærebat, et dolebat,  
Et tremebat, cum videbat  
Nati pœnas inclyti.

Ah! how sad and broken-hearted  
Was that blessed mother, parted  
From the God-begotten One!  
How her loving heart did languish  
When she saw the mortal anguish  
Which o'erwhelmed her peerless Son.

DUET. *Soprano. Mezzo Soprano.*

QUIS EST HOMO qui non fletet,  
Christi matrem si videret  
In tanto supplicio?  
Quis non posset contristari,  
Piam matrem contemplari  
Dolentem cum filio?

WHO could witness without weeping  
Such a flood of sorrow sweeping  
O'er the stricken mother's breast?  
Who contemplate without being  
Moved to kindred grief by seeing  
Son and mother thus oppressed?

AIR. *Bass.*

PRO PECCATIS suæ gentis  
Vidit Jesum in tormentis,  
Et flagellis subditum.  
Vidit suum dulcem natum,  
Morientem, desolatum,  
Dum emisit spiritum.

FOR our sins she saw Him bending  
And the cruel lash descending  
On His Body stripped and bare;  
Saw her own dear Jesus dying,  
Heard His spirit's last out-crying  
Sharp with anguish and despair.



RECITATIVE. *Bass. CHORUS.*

EIA MATER, fons amoris,  
Me sentire vim doloris  
    Fac, ut tecum lueam.  
Fac ut ardeat cor meum,  
In amando Christum Deum  
    Ut sibi complaceam.

GENTLE MOTHER, love's pure fountain!  
Cast, oh! cast on me the mountain  
    Of thy grief that I may weep;  
Let my heart with ardor burning,  
Christ's unbounded love returning,  
    His rich favor win and keep.

QUARTET.

SANCTA MATER, istud agas,  
Crucifixi fige plagas  
    Cordi meo valide.  
Tui Nati vulnerati,  
Jam dignati pro me pati,  
    Pœnas mecum divide.  
Fac me vere tecum flere,  
Crucifixo condolere,  
    Donec ego vixero.  
Juxta crucem tecum stare,  
Te libenter sociare  
    In planctu desidero.  
Virgo virginum præclara,  
Mihi jam non sis amara;  
    Fac me tecum plangere.

HOLY MOTHER, be thy study  
Christ's dear image scarred and bloody  
    To enshrine within my heart!  
Martyred Son! whose grace has set me  
Free from endless death, oh! let me  
    Of Thy sufferings bear a part.  
Mother, let our tears commingle,  
Be the crucifix my single  
    Sign of sorrow while I live:  
Let me by the Cross stand near thee,  
There to see thee, there to hear thee,  
    For each sigh a sigh to give.  
Purest of the Virgins! turn not  
Thy displeasure on me—spurn not  
    My desire to weep with thee.

CAVATINA. *Mezzo Soprano.*

FAC UT PORTEM Christi mortem,  
Passionis fac consortem,  
    Et plagas recolere.  
Fac me plagis vulnerari,  
Cruce hac inebriari,  
    Ob amorem Filii.

LET me live Christ's passion sharing,  
All his wounds and sorrows bearing  
    In my tearful memory.  
Be, ye wounds, my tribulation!  
Be, thou Cross, my inspiration!  
    Mark, O blood, my Heavenward way.

QUARTET. *Unaccompanied.*

QUANDO CORPUS morietur,  
Fac ut animæ donetur  
    Paradisi gloria.

COME then, Death, this body sealing,  
To my ransomed soul revealing  
    Glorious days in Paradise.

AIR. *Soprano. CHORUS.*

INFLAMMATUS et accensus,  
Per te, Virgo, sim defensus,  
    In die judicii.  
Fac me cruce custodiri,  
Morte Christi præmuniri,  
    Confoveri gratia.

THUS to fervor rapt, O tender  
Virgin, be thou my defender  
    In the dreadful Judgment Day.  
With the Cross my faith I'll cherish;  
By Christ's death sustained I'll perish,  
    Through His grace again to rise.

Easter Sunday, April 12, 1903

# Israel in Egypt

(HANDEL)

Soprano, MRS. KILESKI BRADBURY

Alto, MRS. BERTHA CUSHING CHILD

Tenor, MR. GEORGE HAMLIN

Bass, MR. L. WILLARD FLINT

Bass, MR. L. B. MERRILL

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If you wish to receive the announcements of the Society in regard to works, dates, soloists, and sale of tickets, send name and address to

WILLIAM F. BRADBURY, *Secretary*,

Cambridge.



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